

"LE PROPHETE" SPECTACULAR.

Revival of Meyerbeer's Opera at Metropolitan Appeals Largely to the Eye—Honors for Mme. Schumann-Heink.

MME. MARYLLI AS BERTHA.

M. Alvarez, as John of Leyden, is imposing, but He Fails to Embody the Mystical Side of the Religious Fanatic.

Everything about the production of Meyerbeer's "Le Prophete" at the Metropolitan Opera-house last evening was spectacular. Mme. Schumann-Heink and M. Alvarez supplied vocal pyrotechnics. Stage Manager Almann provided a gorgeous stage setting, and the closing scene, the wrecking of the castle of Montfort, was actually realistic. The production was worthy of the work which appeals to the eye and the ear, rather than to the musical intelligence. "Le Prophete" has had only four revivals within a decade at the Opera-house. Jean De Reske was a most impressive John of Leyden early in the nineties and essayed the role again three years ago, when he was vocally unequal to it. Meanwhile, Tamagno showed us a vehement Phoebe, and two seasons ago the work was revived for M. Alvarez, whose John of Leyden has been greatly admired at the Paris Grand Opera.

Not Satisfying Vocally. Your standards he fails to embody the mystical side of the religious fanatic, but his imposing physique, taste in costuming and fine dramatic inspiration save his characterization. Vandyke is not altogether satisfying, except where the score permits a tour de force. He was truly magnificent in the ringing phrases concluding the second act, but his later work was marred by nasal blemishes, unevenness of tone and uncertain pitch. M. Alvarez is least happy in roles where he is denied the opportunity of vehemence. The honors of the night were garnered by Mme. Schumann-Heink. As the mysterious Fides she had opportunity to display the heights and depths of her wonderful voice. Her pleasing quality of tone and admirable method gave impressiveness to the melodic trillings of Meyerbeer. It is hard to put feeling into music not fitted to convey it, but the pathos of her "Ah mon Dieu" was unmistakable and the Mon Pauvre Elfant of the prison scene was full of dramatic intensity.

Mme. Marylli's Role. Marylli essayed the important role of Bertha, and although her voice is not a pleasing organ, she proved equal to its technical requirements. A pretty face and graceful figure helped her make the unfortunate Bertha an interesting character. Journal gave a finished presentation of the rascally Oberth and Eduard De Reske, De Reske and Hare were the three gloomy and malevolent Anabaptists.

Stage Director Almann deserves praise for his handling of the chorus and the numerous scenes—truly magnificent spectacles—were not marred by slipshod behavior of the stage crowds. Even the skaters in the camp scene were nicely and expert. The ballet was well staged and assisted nobly in the closing scene. Mr. Flon kept a tired orchestra well in hand, but their share in this Meyerbeerian production is inconsequential.

MME. SCHUMANN-HEINK,
WHO SANG IN 'LE PROPHETE'



Photo Copyright by Dupont. At the Metropolitan Opera House.

COMEDY STOCK COMPANY.

Charles E. Evans Signs with the Princess Theatre Organisation.

First steps were taken yesterday to create a resident comedy stock company for the Princess Theatre when Charles E. Evans, of the old firm of Evans & Hovey, was engaged by Shubert Bros. to head a new company that is being formed to produce "There and Back," a farce which Charles Hawtrey produced last year with success in London. His author is George Arliss, the actor, who has just made a great hit in Belasco's "The Darling of the Gods." The play will be produced about Feb. 1 and will be sent on tour until the end of Amelia Bingham's season at the Princess, when it will be brought to that theatre for an indefinite stay. Four English actors will become members of the company.

Where is John Fitzgerald?

John Fitzgerald, a boiler-maker, six-six years old, of No. 55 South Third street, has been missing from home since Saturday. His wife fears he is sick somewhere and cannot communicate with her. The family has asked The World to aid it in its search.

TOO MUCH CAR AHEAD.

Magistrate Hogan Says So and Discharge Man Who Hit Conductor.

Harry Greenberg, twenty years old, was arraigned in the Tombs Court today on complaint of Michael Egan, a conductor of the Third Avenue surface line. Egan said Greenberg had punched him in the nose when he attempted to put him off his car for not paying his fare.

Greenberg admitted striking Egan, but declared that the conductor hit him first. He said he was going to work when the cars became blocked at Broome street and the Bowery. The conductor told him to take the car ahead, saying that a transfer was not necessary. He did so and says he explained matters to Egan, who demanded a transfer. Magistrate Hogan discharged Greenberg, saying that there was entirely too much of the "car ahead" business, and that while he thought Greenberg might have been more discreet, he believed that conductors were often hasty in demanding transfers.

IT IS IMPORTANT

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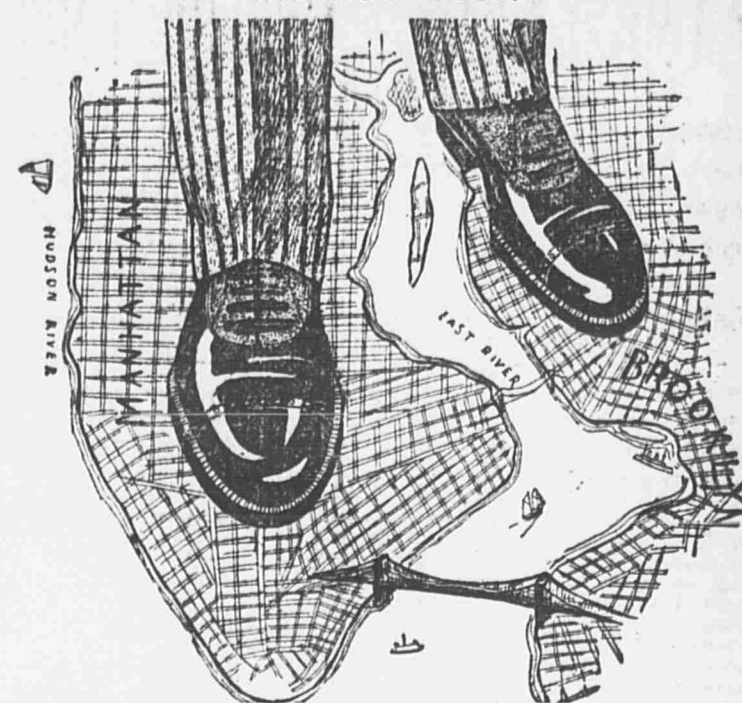
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